

# LINCOLN STEFFENS

HIS COLUMN

The Carmelite had two world beats last week: that The Turn had come and that it was the snooty hog that marked it. Merryle S. Ruckeser, the Hearst financial man, said the next day: "If business has really turned the corner, the lowly hog will claim the honor of having led the way out." He (the columnist) is still in doubt about The Turn, but he sees the hog ahead. Now, we don't print this as the conventional newspaper brag, but only to show all our advertisers that their announcements will be noticed and followed up.

Stocks and bonds saw and followed light of the humble hogs. They were helped out of the gutter, no doubt, by our Republican strategy that needs higher prices to buy votes for Hoover. But there was some "real buying" by "the public." We must look out, we Carmelites. We should pick "good stocks" as we pick "good ment" to put our money and our ballots on. But I think that we should all get in on the speculation for unearned money and the re-election of the President, the banks, the bulls and higher prices for everything.

Let us get in and cry, "He got us out of the depression that he never got us into." And then, when he is re-elected for the second term, let us Carmelites be the original organizers of a "Third Term for Hoover" movement, under the inspiring slogan of "HERBERT HOOVER FOREVER." If it works out that way, I demand that future historians remember to give me the credit for the origination of the great Turn in our history.

The Turn is still coming from around the corner. Stocks halted Tuesday, hesitated; their rise had been too, much too swift, for safety. But cotton went up. Raw materials are better and psychology is better. The wisemen of Wall Street don't dare to say it, but you can see that they think that we have left the bottom.

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# THE CARMELITE

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CALIFORNIA—FIVE CENTS A COPY

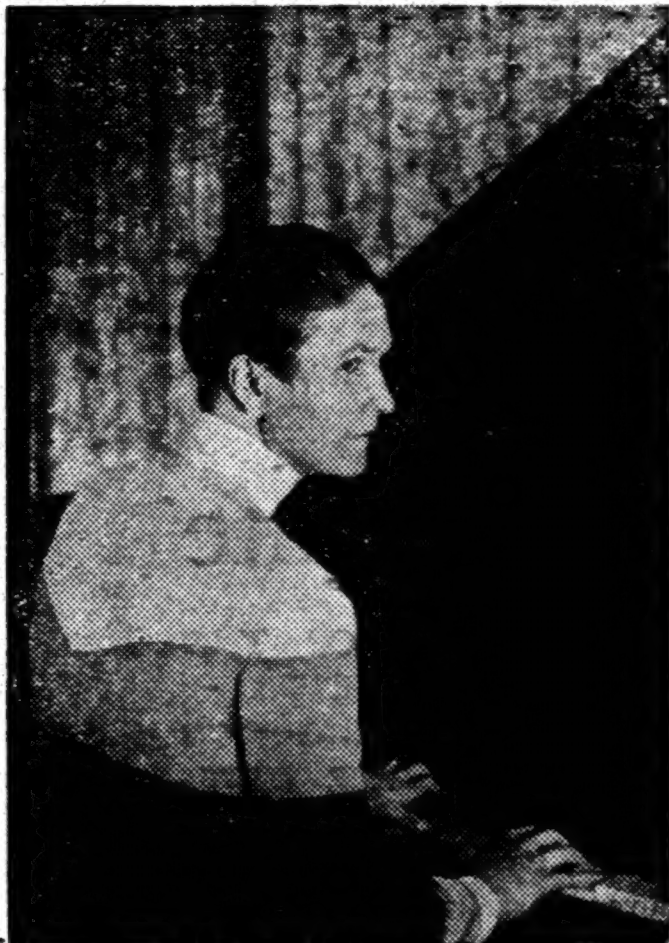
VOL. CARMEL-BY-THE-SEA: THURSDAY, AUGUST 11, 1932 NO. 24

## Dene Denny's Return to Concert Stage

Dene Denny, pianist, and Claire Upshur, soprano are the assisting artists at the third concert in the Neah-Kah-Nie Series at Sunset auditorium next Tuesday evening.

For the past several years Dene Denny's career as a concert pianist has been over-shadowed by her activities in other directions, notably the Gallery, the New Music Society and management of the Neah-Kah-Nie Quartet.

Claire Upshur, an experienced ensemble singer was with the Pacific Opera Company for several seasons, and on numerous occasions has sung with symphony orchestras. She is now under contract with the N. B. C. Miss Upshur will sing in the open rehearsal on Sunday evening.



## Prohibition Cloud Hovers Over Carmel Real Estate

*Does a Carmel property owner place his holdings in jeopardy if he dispenses alcoholic beverages—or even humble cider—socially, in his own home?*

This is a question which bobbed up early in the week, and in a peculiar way, without precedent so far as known. It did not arise on a point of law under the beleaguered Eighteenth Amendment, but through a restraining clause to be found in deeds issued by the Carmel Development Company (J. F. Devendorf), original promoters of present-day Carmel.

Objection to the clause on the part of an intending buyer balked the sale of a residential property on Casanova this week. The clause reads:

The foregoing sale is on the express condition that the said party of the second part, her heirs, executors, administrators, tenants, sub-tenants,

—continued on page eight

## Orchestra Hearers Acclaim Penha's Handiwork

The Tuesday evening concert of the Neah-Kah-Nie String Quartet with orchestra at the school auditorium was an event to be remembered. It was a beacon in the musical life of Carmel—a thing of light and beauty arising out of our too-mental, too-critical atmosphere.

Those who have followed the rehearsals at the Denny-Watrous Gallery have watched the arousing of this flame under the wand of Michel Penha. Never was there a more vital, living atmosphere created in the name of music. Out of a group of players drawn from the Peninsula, mostly amateurs, many merely children, this remarkable spirit has been called forth and sustained. It has been actual creation. Penha plays his orchestra as he plays his own 'cello, keying it up and up to a pitch of clear beauty and then, with a creator's touch

—continued on page six



# Get Acquainted with the Bali Room Hotel Del Monte

ONE OF THE  
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## CITY ASSESSMENT AND EQUALIZATION

Carmel's assessment roll, as prepared by City Clerk Saidee Van Brower and submitted to the City Council last Monday, closely approximates the total for last year. The net assessable value of real estate, improvements, and personal property is \$3,435,990, an increase of some twelve hundred dollars over last year. Details of the assessment roll are as follow:

	1932	1931
Real Estate	\$1,775,505.	\$1,782,380.
Improvements	1,549,805.	1,522,010.
Personal	189,165.	208,205.
Total	\$3,514,475.	\$3,512,595.
Exemptions	77,190.	76,605.
Grand Total	\$3,437,285.	\$3,435,990.

In commenting on the figures, Miss Van Brower stated that the reduction in real estate values arose through removal of certain property from the tax roll as a result of delinquency. Improvements are approximately twenty-two thousand dollars higher, representing new construction after adjustments had been made on older premises where deemed equitable. Under "personal property" there was a shrinkage of about nineteen thousand dollars.

When the Council meet on Monday as a board of equalization, only one protest was forthcoming, the sand dunes property being concerned. The assessment on this property having been fixed by a former Council after investigation, the protest was overruled and the list accepted as submitted.

The Council will meet on Wednesday evening, August twenty-fourth to determine the new tax rate. No intimation has been given as to what reduction, if any, will be effected.

## CONGRESSIONAL CANDIDATE TO SPEAK IN CARMEL

Congressman Arthur M. Free will be in Carmel next Monday in the interests of his candidacy for re-election. He will speak at Pine Inn Monday evening at eight-thirty.

Congressman Free's campaign addresses are devoted largely to a review of the last session of Congress, with a statement of his attitude on the principal measures.

The Monday evening meeting, arranged by John B. Jordan and other local supporters of the incumbent Congressman, will be held in the dining room of the hotel.

THE CARMELITE: AUGUST 11, 1932

## ALARUM IN THE NIGHT

The welkin rang with the wailing of the fire siren Monday night—an unusually prolonged alarm that suggested half of Carmel in flames and the remainder threatened. Sleep-laden residents poured out in numbers and trailed the equipment to Tenth and Torres, where a brush fire in the gulch was soon brought under control. Costly homes were threatened, but there was no property damage.

The alarm was sounded by Night Policeman Van Auker, whose eagle-eye caught the tell-tale glow in the sky. His first impression was that Hatton Fields was the scene of the fire and he so reported to Fire Chief Robert Leidig. As city equipment is not allowed beyond the town limits, Chief Leidig made a scouting trip; from Hatton Fields it looked as though the school were burning. Meanwhile, the fire equipment was on its way and made short work of what might have been a serious fire. (Don't forget the Firemen's Benefit Vaudeville Show, Sunset School Auditorium, Friday and Saturday nights of next week.)

Looking into the "how come" of a brush fire at two-thirty in the morning, Chief Leidig learned that boys were playing with matches in the gulch on Monday, but definite responsibility could not be fixed.

## FIREMEN'S BENEFIT

The Carmel volunteer fire department, which keeps on giving and rarely asks for anything, is going to give again—this time a packed vaudeville program at depression prices. Proceeds will go toward securing uniforms for members of the department.

Among other numbers on the program will be the Presidio Band and Fenton Foster's Glee Club. Allen Knight has undertaken stage direction of the program.

The ladies of All Saints church will serve refreshments during the intermission. Receipts from this source will be donated to the Carmel Employment Commission.

Dates are Friday and Saturday of next week; the place, Sunset School Auditorium; admission, fifty cents for any seat in the house; no reservations.

## "BACK TO THE ARMY AGAIN"

John Terry, for several years a reporter in Carmel, and more recently in Southern California, has returned to assume editorship of the Pacific Grove "Tribune," acquired last week by G. S. Curtis.



# HOUSEWIVES---

These Peninsula merchants offer each holder of a Merchants' Saving Certificate Book a DISCOUNT of 25 Per Cent on the first two \$1 purchases made in each of the classifications listed below, and 5 per cent on all subsequent \$1 purchases made in any of these stores. . . Telephone your name and address to Monterey 2998 and a representative will call with full details. . . . Each certificate book entitles holder to \$50.00 in discounts during the next twelve months. . . . Only 1500 Merchants' Savings Certificates will be issued.

## *Merchants Accepting Merchants' Saving Certificates*

### 1—Groceries and Produce

MARKET DEL MAR  
Dolores, bet. 7th and 8th (C)  
LAS TIENDAS DRIVE-IN MKT.  
Tyler and Del Monte (M)  
DANNA'S QUALITY MARKET  
571 Lighthouse (NM)  
JOE & ED'S MARKET  
594 Lighthouse (PG)

### 2—Drugs, Stationery and Sundries

CARMEL DRUG STORE  
Ocean near Dolores (C)  
PALACE DRUG STORE  
401 Alvarado (M)  
PALACE DRUG STORE  
Hoffman & Lighthouse (NM)  
TUTTLE'S DRUG STORE  
551 Lighthouse (PG)

### 3—Beauty Parlors

SAN CARLOS BEAUTY SALON  
San Carlos Hotel (M)  
MUSEUM BEAUTY SHOP  
216 Forest (5c certificates accepted on 75c Marcel Wave)

### 4—Ladies' Wear and Millinery

CINDERELLA SHOP  
Ocean & Lincoln (C)  
CORINE SHOP  
413 Alvarado (M)  
IRENE SHOP  
543 Lighthouse (PG)

### 5—Men's Furnishings and Clothing

EDDIE BURNS  
416 Alvarado (M)  
GILES MENSWEAR  
567 Lighthouse (PG)

### 6—Cleaners and Dyers

TUMBLESON CLEANING-PRESSING  
San Carlos Hotel Bldg. (M)

### 7—Gas, Oil and Service Stations

PENINSULA SERVICE STATION  
Fremont & Abrego (M)  
EMLAY'S SERVICE STATION  
501 Lighthouse (NM)  
VARIEN'S SERVICE STATION  
Forest & Laurel (PG)

### 8—Tires, Batteries and Vulcanizing

McMENAMIN BATTERY & TIRE SERVICE, 623 Munras (M)

### 9—Jewelry

WHEATON JEWELRY STORE  
420 Alvarado (M)

### 10—Hardware and Sporting Goods

HAYES & RICHESIN  
442 Alvarado (M)

### 11—Gift Shop

BEE BAKER GIFT SHOPPE  
MODERNE, 424 Alvarado

### 12—Electrical Appliances and Radios

P. K. HILL ELECTRIC SHOP  
San Carlos & 8th (C)  
(Also Electric Refrigerators)

McCONNELL ELECTRIC  
461 Alvarado (M)

### 13—Shoe Repairing and Dyeing

MODERN SHOE REPAIR  
312 Alvarado (M)  
MODERN SHOE SHOP  
201 Forest (PG)

### 14—Furniture

RUDOLPH'S  
801 Lighthouse (NM)

### 15—Photography and Finishing

HEIDRICK & HEIDRICK  
252 Alvarado (M)

### 16—Restaurant

CARMEL-ETA INN  
Ocean near Dolores (C)

### 17—Pet Shop

THE PET SHOP  
480 Alvarado (M)

### 18—Malt Products

DOLORES PRODUCTS CO.  
242 Alvarado (M)

### 19—Electric Refrigerators

L. E. KREPS  
461 Alvarado (M)  
(Also P. K. Hill, Classification 12)

### 20—Garage and Tires

MILLER MOTOR COMPANY  
San Carlos & 7th (C)  
(Gas and Oil excluded.)



## THE CARMELITE

J. A. COUGHLIN — Editor and Publisher

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\*\*\*The views expressed in signed contributions should be taken as those of the individual writers, not necessarily endorsed by the Editor.

## Lincoln Steffens --- continued

While we are in this hopeful strain, it may be worth recording here and now that the great economic prophets of Moscow have been quietly predicting all through our prophets' gloom, that the capitalist system in the U. S. A. would have one more boom.

Isn't it just splendid the way our President Hoover put those war veterans in their place last week? The Democrats have no man who would have dared to order the policemen and young soldiers to shoot into old soldiers. They, too, believe in law 'n' order, but not so boldly as us Republicans do; not as an opening for a Presidential campaign. We know—and they don't—that that is the way to win votes. You watch and see.

"1905," said a Communist, quietly, when the shooting into the veterans was mentioned. He was recalling as a step toward the Russian Revolution, the Czar's bloody reception of the petitioning mob twelve years before 1917.

I tell you that the way to govern is to govern. You take things as they are. Since the banks are on the throne, you don't pay out money to those who need it; you hand it over to the banks to lend to industry which will give the needy jobs and a living wage. Then we'll all become prosperous again, or if not all, the most of the best of us.

Hitler did not win to power at the polls. No matter. He has another way to get there. But when he takes it and arrives, he is going to find someone else on the throne, probably a Hohenzollern, with a man behind the prince. Hitler is no Mussolini. And the Communists gained in the election; and in power. Communists are Socialists who mean what they say.

Just read a new play by Martin Flavin

that is a perfect marriage of poetry and prose, of musical vision and hard boiled realism. Who thinks of our matter-of-fact neighbor as a sensitive seer of such beautiful industry, finance and strikes, as Edward Weston shows in a split onion. Carmelites are not all worshippers, some of them are high priests of art.

Nobody at home in San Francisco the other day when I called on everybody. All gone to the games.

Why do people go to concerts when they can assist at rehearsals? At rehearsals you get music, straight; no blooming soul; just music, mathematical and unemotional; as a handicraft as plain as building a church or electing a President. Don't even have to go to the concert when they play up the soul and put up the steeple. But I suppose we'd go to the finished performance because we like to have all our troubles smoothed out to happy endings. If anybody has any money to blow, this course of rehearsals by the Neah-Kah-Nie String Quartet and the Peninsula Amateur Chamber Orchestra might well be funded into a permanent part of Carmel life.

Even our summer guests, the renters, love music. They come here on July first, open the windows, start the radio, and they don't shut up the house, the radio or the windows until the end of September. Bless 'em.

Once when a family went off for a drive, the abandoned radio only changed its tune and sang mournfully, "Far away but not forgotten . . ."

IN VIEW OF MY INTENDED  
RETURN TO SHANGHAI,  
THE CARMELITE IS OFFER-  
ED FOR SALE. PRICE AND  
TERMS UPON APPLICATION

J. A. COUGHLIN,  
Publisher

THE CARMELITE: AUGUST 11, 1932

"If one is right, he doesn't have to be charming. If he has the truth, he need not be wise." Nobody said that in words, but in their manners many shout it.

Robert Wagner, the one-time portrait painter, who satisfied the relatives of his painted objects so well that he rose and rose until he became a newspaper man—the editor and owner of "Rob Wagner's Script"—has been here for a week or so to write a serious article on Carmel for an Eastern weekly. He got one. He had some troubles, but he got his stuff. One of his hesitations came from an interview with the "Pine Cone." He is one of those "nuts" who divides all mankind into two classes: Nuts and Babbits. He came here thinking we were a community of distinctive individuals; he spoke of us to the "Pine Cone" as of the upper class.

"We are not Nuts," the "Pine Cone" interrupted indignantly.

So Wagner came down to me as a Superior Court, with this pathetic appeal: "Is Carmel a community of Babbits?" I set him right, but the "Pine Cone" should be more careful with the American language in dealing with foreigners who are to write up our pretty little getaway. Such slips might bring justice down upon us. I, for an example, or the other editors. I never told Wagner about our saving in the school, or the other Babbit things I could have told. I just tried to illustrate the half-truth that we are, in his sense, Nuts: free, tolerant, amused and amusing individuals; and that the "Pine Cone" only spoke for the majority.

Wagner's "Script," by the way, is a little like The Carmelite, except that it is dated Hollywood. It is run for fun; the editor and the writers for it work and write for fun. They enjoy the world and all its works and all its folks and themselves; and it is a corking advertising medium.

The "Pine Cone" expresses us Carmelites as we are; The Carmelite as we think we are. And none notices "our" flattery, the Editor's, too. You ought to see the grim humor with which he doesn't say a word, not a word. He listens, edits, makes up, and at night, when he goes home, puts on his nightgown, kneels beside his bed, he doesn't say a word. His shoulders shake, but—not a word. If Carmel could be like that, it would be like we'd like to be. But—oh, well—read the "Pine Cone" and read what The Carmelite kneels beside his little bed for.



## "A Controversial View of Modern Photography"

*An Answer, by WARREN CHENEY, of the Art Department, Mills College, temporarily resident in Carmel.*

From certain remarks made by H. S. Harper in his review of Ansel Adams' photographs (The Carmelite, August fourth) one is led to believe that modern photographers like Adams, Strand, Weston, Cunningham, *et al*, are erasing from their work all personal feeling of the artist. He complains that it is impossible to distinguish between the work of these various photographers because of their impersonal, "mechanical and uninteresting" technique. Then he says, "... and we are expected to swallow it as an art form!"

This attitude is typical of many who do not seem to realize that the modern photographer has carefully thought out the aesthetics of photography. If art is held to be an ordered expression the artist's own feelings, where the main objective of the artist becomes the creation of forms which express his feelings, emotions, reactions, toward the object with which he is concerned, then it is impossible to think of photography as an art form.

Forty years ago Paul Gauguin wrote from Tahiti:

"It is said God put a piece of clay in His hand and created all that you know. The artist (if he wishes to really make a divine, creative work) must not copy Nature, but use the elements of Nature and create a new element. . . . A true painter always feels a certain reticence in borrowing beauty from another. It is not the subject that must be beautiful, but the work."

In this last sentence of Gauguin's lies the central reason why photography cannot be an art form. For the beauty of the photograph necessarily lies in the subject and not in the work, although the arrangement of the black and white pattern on the paper and the timing of the printing make a great deal of difference in presenting the beauty of the subject.

The superior value of a photograph of some rocks taken by Ansel Adams over an amateur snapshot of those rocks is due to a more superior and nearly perfect recording, more careful printing and more careful selection of point of view. Adams has done nothing to the rocks to increase or change their beauty. He has rather discovered how to record that beauty as well as his medium allows.

Modern photographers with this atti-

tude are bound to find that the technique of the sharply focused image recorded with the negative contacting the paper brings out the maximum beauty of the majority of subjects. They know that the cameraman cannot "create a new element" by soft focus recording and by tricky printing. He molds no clay. He is essentially a discoverer, not a creator. He is the ideal spectator rather than the creative artist. Thus, virtually the only small way the personality of the photographer can enter into his work is through his choice of subject matter. For those who lament this limitation, let them try painting or sculpture if they must aim at fine art, and leave forms that photography reigns supreme. The rarer the form, the rarer photography to its own natural field.

It is in holding up to view new visual

the point of view, or "angle," the more stimulating the design, the more exciting the print. One thrills to the marvelous intricacy of pattern in an ancient tree trunk or to the powerful sculptural feeling of great masses of stone which the photographer finds and records so perfectly. Such work as these modern photographers produce becomes almost as powerful an artistic stimulus to the painter and sculptor as the actual subjects themselves. These cameramen have brought photography to a new high level. As Diego Rivera said of Weston's work:

"Few are the modern plastic expressions that have given me purer and more intense joy than the masterpieces of Edward Weston; and I confess that I prefer the productions of this great artist to the majority of contemporary significant paintings."

## FOOTNOTES FROM THE OLYMPIAN HEIGHTS

*(Condensation of a personal letter from an erstwhile Carmel sojourner now "covering" the Olympic Games for a group of newspapers in his native Sweden.)*

The life of a sports writer during the Olympics is a dizzy whirl—a frenzied rush from one kind of competition to another. Simultaneously events are going on in several places and me with me tongue out hot-footing it all over the map. A mad pace—my nose is elongated, my ears erect, my eyes protruding and my arches fallen from sniping for news and covering events.

The Olympic Stadium is a pandemonium of broken records and unheard-of performances; world records fall like stocks in a panic. Again and again we stand at attention and salute the victory flags going up and national anthems are played during the "Cere-monia Olympique Protoclaire," as it is called in French. Like a weasel, and with a panting secretary at my elbow, I rush madly from the Olympic Stadium over to the Swimming Stadium, then a dash to the Armory to cover the fencing, then to the Rose Bowl in Pasadena for the cycling, then streaking down to the Riviera Country Club for the riding, back to the Auditorium for wrestling and then a hurried flight to Long Beach to see the rowers training; all the while scrambling and unscrambling facts, records, rumors, chatter; writing it all down, cutting, editing it for the wires and later embroidering it for night-letters. How powerfully important it is: Mr. Augustus Swenson

of Snootville, Sweden, simply must have the latest flash hot off the wires with his morning oatmeal.

So far (Sunday) over seven hundred thousand people have visited the Stadium, and one week more to go. It is all most exciting. The press-stand is a madhouse—everybody perspiring and yelling and pounding away and all around some sixty to seventy thousand customers on their toes, yelling and shrieking to full lung capacity. A dizzy whirl . . .

What nerve-racking, brain-muscling it is to keep track of it all and to remember what Mr. Vaclav Psenickatorf did in weight-lifting, what Mr. Ronaldo de Vaz Guimaraes did in the hundred meter dash or Mr. Jahacacas Knocinskiwitz did or Johiayaka Yoshoki, or Giorgio Giacchino Guaragna, who won in fencing; or the two Finnish javelin-tossers, Jerassvirta Uossikinen and Veikoko Hekki Savelainen. \* \* \*

Had a peep at the Olympic Art Competition: very "mushroomy" and conventional. Sweden won the gold medal with a daub of five fair-faced damsels in a sail-boat, not one of them holding the rudder! France has some modernistic sculpture in silver of sport subjects that I liked best. The American paintings, though weak, are better than most of the foreign stuff, thought I.

Los Angeles can be proud over the way they arranged it all, and America certainly has covered itself with unbelievable glory by busting world records wide open.



NEAH-KAH-NIE *from page one*

evoking the magic visible to his inner life.

This fire, this eagerness evolving in the group, was given over last week to Henry Eichheim for moulding and forming in his experienced hands. The concert was the result: a full, rich performance owing its inherent livingness to the first conductor and its poise and restraint to the latter.

The Bach Concerto in D Minor, for two violins, is obviously the music of brethren. Against the symphonic background of the orchestra, the two melodies weave back and forth around their own common centre. Perfect symmetry combines with complete individuality. With a fine discrimination of the vision of Bach, Susie Pipes, first violin, displayed with her warm, living tones her profound understanding of this composition. Never for a moment did she run away with the music. Her playing was a thing alive, not to the exclusion of others but that they too might draw from her own vitality. Hubert Sorenson, whose second violin carries almost equal weight in this concerto, was sensitive to every subtle beauty in the work. His tone has power, restraint and dignity. His playing was woven in and out of

the work of the first violin as the life of a true companion may be woven through one's own to the glorification of both. The beautiful Largo passage with "every note a pearl" satisfied and unified the audience. Players and listeners were bound into a living whole and held by the pure harmony. Never has nobler music been written. Seldom has it been more finely appreciated.

The Boccherini Concerto in B Flat Major, for 'cello and orchestra, gave excellent scope for the musicianship of Michel Penha. It was great playing. The player became the 'cello itself. His own spirit spoke from its strings. The listener forgot technique; became transported for the time beyond the music into the fountain out of which it sprang. A certain curious subjective emotion is experienced before that which is truly great. Consciousness is lifted out of contemplation of results into communion with the spirit back of the results. The divine harmony of the adagio movement against the restrained background of the orchestra was profoundly reverential. Only a true creator can thus transform himself and his instrument into the music itself as to carry the spirit purely forth to the listeners. The ovation which Penha received from the audience gave proof of his power.

Of the last number, the Mozart Concerto in E Flat Major, for violin, viola and orchestra, what more can be said than that it was finely and purely musical? Again the strangely beautiful tones of Hubert Sorenson's violin emerged to carry the theme on soaring

wings. There is almost a sense of flight in some of his passages—a transcendent quality rare in so young a man. This composition is also particularly gracious to the viola and gave the audience an opportunity to hear the fine work of Abraham Weiss. It is not often that such playing is to be heard. A rounded, autumn quality is his rich gift a perfection, a quiet goldenness of tone. It is the result of an atonement with the very soul of the music—a knowledge of the inner fountain. Mozart loved the viola—and Abraham Weiss senses the source of that love. His playing bore the stamp of its nobility.

The sweet sunniness and joyousness of the Presto movement of the Mozart Concerto revealed the spirit which has been born among the music-lovers of Carmel. They have caught fire, and the Neah-Kah-Nie Quartet is the heart of that fire. Fortunately there is every prospect of their remaining with us.

DORA HAGEMEYER

THE ORCHESTRAL CONCERT:  
AN APPRECIATION

The concert on August tenth gave to me as a music-lover more real joy than the exquisite virtuosity of world-noted performers. It was a triumph of intelligent good taste, in its program, not only for the quality of the music but for its adaptation to the powers of the members of the orchestra. It did not call for brasses, and who does not know that one brass can wreck a choir of archangels, played as amateur brass usually is.

The enthusiasm, the reverent approach, the feeling of individual responsibility, the loyalty to leader and to trainer, all made themselves felt.

Its suggestions of solutions to the "problems of leisure," to the problem of democracy, was insistent, "giving one furiously to think." Yet this success was dependent upon skilled and sympathetic leadership.

In almost every amateur performance, a sensitive auditor sits on the edge of his chair, hoping against hope. This time there was such a sense of real power confined within its proper limits that one relaxed, and enjoyed, knowing intuitively that all was well.

And the Open Rehearsals have been a marvelous means to this rapport between players and listeners. Perhaps we do not yet realize how significant they are.

Thank you, Music Society; you are on the right track as an Outsider sees it.

M. E. B.

FOR RENT OR LEASE—Cottage, close in, quiet; water view. Living-room with grand piano, fireplace; three bedrooms and two baths; also maid's room and bath; garage. Moderate price. Owner, phone 837.

**NEAH-KAH-NIE**

STRING QUARTET SERIES

AUGUST 9, 16, 23 AT 8:30

SUNSET SCHOOL AUDITORIUM

SPONSORED BY CARMEL MUSIC SOCIETY

**AUG. 16--TUESDAY****CLAIRE UPSHUR****SOPRANO****DENE DENNY****PIANO****ASSISTING ARTISTS**Bach — Prelude, Fugue, Sarabande, Gavotte, Gigue  
Respighi — Il Tramonto

For String Quartet and Soprano Voice

Pizzetti — Song for String Quartet and Soprano

Kodaly — Sonata for 'cello and piano

TICKETS NOW SELLING DENNY-WATROUS GALLERY. \$1.65, \$1.10, \$0.55. — TELEPHONE, CARMEL 62.



**THE "RAINY DAY CUPBOARD"**

For several weeks past, a number of Carmel women have been quietly at work on a new plan of relief work. There has been no publicity because they asked that there be none until the plan had been tried out. Details are now perfected and they are ready to ask for cooperation of the public.

Under the name of "Rainy Day Cupboard," the scheme is partially self-explanatory. Full information concerning the plan is given in the following communication from one of its sponsors:

A store-room has been opened in quarters loaned by Mrs. Bert Hyde at Eighth and Casanova, the idea being to collect a variety of storable foodstuffs during the summer months, while prices are low. It is in no way desired that people should be asked to contribute a great amount at a time. Any sum from five cents upwards, that will purchase a can of milk, a pound of macaroni, rice, beans, canned tomatoes etc., will be welcomed; in fact, a gift that does not entail much effort in giving. Every little helps toward making a full Rainy Day Cupboard, which is to be accessible to everyone in need. It will be available also to those people who are already privately helping their needy neighbors and would like to supplement their private contributions.

There are collection baskets, marked "Share With Your Needy Neighbor," in every grocery store in Carmel. Also there are certain ladies, in different parts of Carmel, who will receive grocery contributions from their immediate neighbors and take them to the store-room on Wednesdays and Saturdays. The neighborhood collectors are: Miss Huntington, The Point (87-J); Mrs. Lynch, Santa Lucia and Mission (255-J); Mrs. Nye, Eleventh and Dolores (643); Mrs. Ohnesorg, Seventh and Carmelo (696);

Mrs. Rendtorff, Camino (846-W); Mrs. Crichton, North Camino (73-M); Mrs. Taylor, Third-Lincoln (648-J); Mrs. Grant, Junipero-Fifth (518-W); Mrs. Clay, Gaudalupe-Fifth (532-R); Mrs. Bathen, Santa Lucia (1001-R).

It is hoped that every woman who is doing her family shopping will spend an extra five or ten cents for the Cupboard, and give her purchases to the nearest neighborhood collector or deposit in the grocery basket. The Cupboard is not to be opened for distribution before the end of September, in order that when it does open its doors

there will be a good supply of everything to meet all needs.

A distributing committee will be announced later. Meantime, the Cupboard will be open for inspection and for the receipt of donations every Wednesday and Saturday from eleven to twelve-thirty.

Further information may be had by telephoning 518-W or 73-M.

**BURTON S. BOUNDEY'S CARMEL EXHIBIT**

In this day of intense individualized expression, the paintings of Burton S. Boundey strike a contrasting note of gentleness and calm. He has subdued his form to meet the requirements of nature in her familiar aspects, and over all his canvases hangs the brooding veil of peace. He has discreetly submerged his own personality, concentrating with authentic fidelity and integrity of purpose upon presenting these tranquil moods of earth and hills, water and trees. The essence of all his canvases is static, directing one's mind irresistibly to a certain mural quality, more soothing than dynamic, more calming than emotionally stimulating.

His oils are toned in a low key, but his color range is wide and pleasing, the values remaining uniformly true. The water colors strike a higher note, painted directly and spontaneously, and with a free simplicity that makes an instantaneous appeal. In these his color is sparkling and vibrant, and the mood more sunny than generally reigns in his larger canvases. Naturally the material defines the expression, but it is interesting to note that the painter is capable of such versatility.

Many people will find it a relief in this day of strident personalities and bizarre forms to come upon such a genuine expression. One cannot live constantly in a state of over-stimulus, the moment for letting down inevitably arrives, and then one seeks the quieter things suited to such a mood—in that mood, paintings like those of Boundey have a definite place. —N. A.

**ALLIANCE FRANCAISE**

The lecture on Moliere given by Mrs. Charlotte Reeve Conover at All Saints last week will be repeated by request at Holman's club-room Saturday evening at eight.

The Alliance Francaise will give a dinner in honor of Mrs. Conover at Hotel San Carlos Wednesday evening, August sixteenth. Jean Juillard, recently back from France, will speak on conditions in that country. Reservations

may be made through Mme. Jeanne Pirenne or Miss Marjory Pegram.

Mme. Pirenne is planning a French school for youngsters, to open in September as the "Jardin d'enfants." Instruction in the language will be through the medium of songs and games, with no emphasis on grammar at the outset.

**DANCE....**

with BLUE WATERS and his  
RADIO ORCHESTRA  
featuring JIMMY KALLON from  
ORPHEUM CIRCUIT

**CHUALAR SATURDAY NIGHT**



**Merchants Lunch**  
11:30 a.m. to 7:30 p.m.  
50c

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**Sunday Dinner**  
50c 75c

CURTIS

**DINE AT...**

PINE INN.

**TABLE D'HOTE**  
**6:30 TO 7:30**  
**\$1.00**

**AND...**

**DINE WELL**



# Andrew Jacobsen

For  
Supervisor

Aug. 30  
Primaries

**CARMEL REAL ESTATE** concluded leases and assigns, and any person or persons claiming or occupying under them or either of them, said land or premises, or any part thereof, will not sell, exchange or give away intoxicating liquor of any kind thereon and will not use or employ, nor directly or indirectly suffer, allow or permit any other person or persons whatever to use or employ said land premises hereby sold or any improvements which are now or may be hereafter placed thereon, or any part thereof, for the purpose of selling, exchanging, bartering, delivering or giving away any spirituous or malt intoxicating liquors, wine or cider, and in case of breach of this covenant, second party agrees that the whole of the estate hereby granted and conveyed and any and all improvements thereon shall immediately revert to and become the property of the said party of the first part (the Carmel Development Company) . . . and the said party of the first hereby expressly reserves to itself, its successors and assigns, the right to enter upon said land and premises, and to take absolute possession thereof, and of any and all improvements thereon for and upon the breach of the aforesaid conditions or any of them.

A further paragraph binds the buyer to acceptance of the foregoing. The clause as quoted above appears in

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deeds of widely varying dates, is part of the printed form, and presumably is included in all transfers made by the Carmel Development Company. It is fairly general knowledge that the Devendorf deeds prohibited saloons in Carmel, but it has come as a surprise, at least to one property holder, that the restrictions applied in such sweeping and confiscatory terms to private residences.

It is understood that Mr. Devendorf will be requested to become party to a friendly suit in order to have the restrictions lifted, at least insofar as the Casanova property is concerned so that the sale may be carried through. In that particular instance, the sale was virtually completed—the price agreed upon, the survey checked and the title searched. Only on the liquor clause did the prospective buyer hesitate; as an experienced man (he is a prominent real estate broker in San Francisco) he considered it a drawback sufficient to cloud the title.

Failing arrangement of a friendly suit, it is foreseen that an "unfriendly" action would place a petitioner under a handicap as he would be, in effect, asking relief from a stipulation that in its implication now has the sanction of Federal law.

## ANNE GREENE'S RECITAL NEXT WEEK-END

Friends who have known Anne Greene since her Carmel childhood are anticipating her piano recital to be given in the Denny-Watrous Gallery on Saturday evening, August twentieth. Recently returned from four years of study in Europe, she is taking the next step in an artist's development—preparing a group of works for showing, just as a painter makes an exhibit. Thus work matures and grows.

Her program will include works of Bach, Schumann, Debussy and Chopin. A rehearsal, open to ticket-holders, will be held in the Gallery on Friday evening preceding the concert.

## STUDIO FOR CORRECTION OF SPEECH DEFECTS

Two youthful specialists in the correction of speech defects have taken up residence in Carmel and are prepared to receive pupils. They are Melba Hurd, speech instructor in the University of Minnesota, and Helen McLachlan, formerly connected with the state universities of Iowa and Minnesota. An announcement of the opening of their studio appears in the advertisement columns of this issue.

# Vaudeville Show

Benefit of the  
**Carmel Fire Department**  
Uniform Fund

Sunset School  
Auditorium

Aug. 19-20

50c - - Any Seat in the House - - 50c